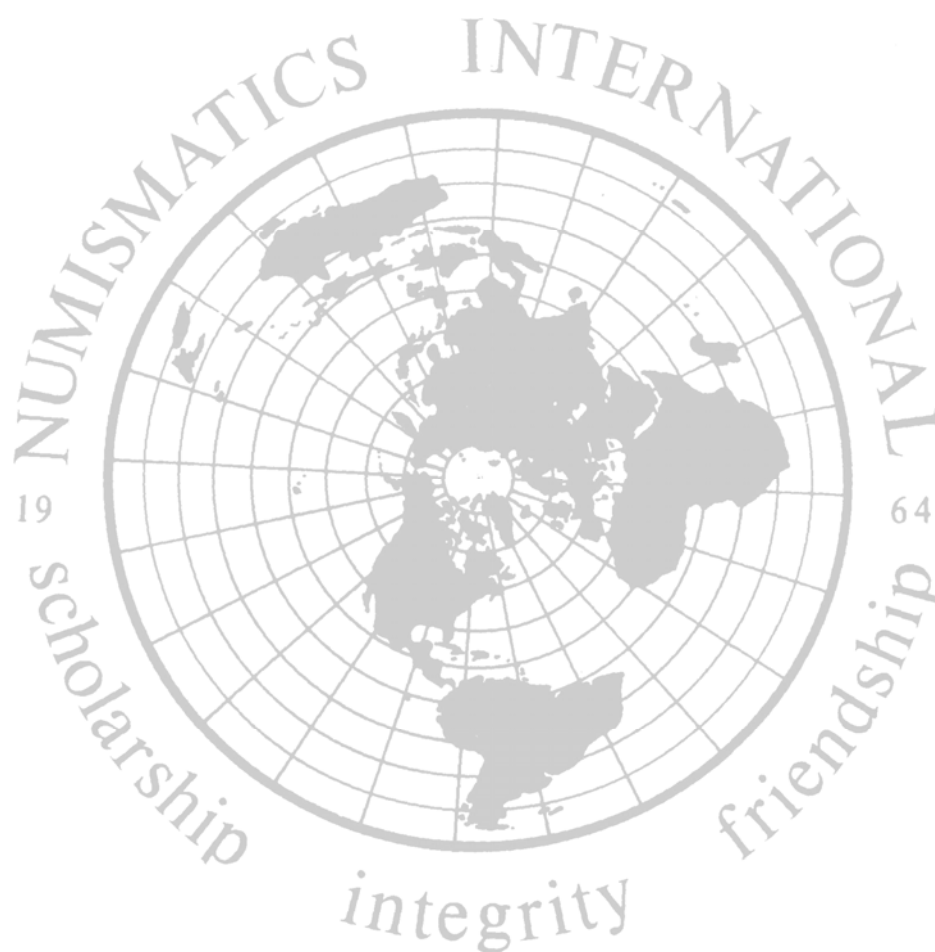


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## **LIBRARIAN'S REPORT**

I. The following material is new to the Library from the Library of Marvin Fraley.

PB30.PelS:1993:CMTN

PELLETIER, SERGE

Standard catalogue of Canadian municipal trade tokens & notes

Pub1993, 417pp, illus.

JF65.DelA:1967:SB

DELMONTE, A.

The silver Benelux (includes 1975 supplement)

Pub1967, 319pp, w/plates

CC53.BruG:2003:MPCC

BRUNK, GREGORY G.

Merchant and privately countermarked coins Advertising on the  
world's smallest billboards

Pub2003, 476pp, illus

II. We would also like to thank Marvin Fraley for his additional donation of numismatic material to the Library. This included catalogs, magazines, and newer editions of books on the shelves.

James D. Haley, Book Librarian

Granvyl G. Hulse, Jr., Librarian, Emeritus

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# THE ASSOCIATION OF THE HOLY CHILDHOOD

*Bob Forrest, Manchester, England, NI #2382*



Fig. 1

This article arose out of attempts to identify a common type of religious medal, one which frequently turns up in junk boxes, but which, infuriatingly, gives no obvious statement of who issued it. The basic type is shown 1½ times actual size in fig.1, this being an old silvered brass specimen. On the obverse is the figure of Christ surrounded by children. The upper legend is SINITE PARVULOS VENIRE AD ME which is the famous phrase from Mark 10.14 (also Matt. 19.14 & Luke 18.16), “Suffer the little children to come unto me.” The lower legend reads SANCTA INFANTIA or “Holy Childhood”. Immediately below the figure of Christ is a scroll which says, on the left, AFRICA (symbolised by palm trees) and on the right, ASIA (symbolised by a pagoda.) On the reverse we have the figure of the Virgin Mary depicted much as on the Miraculous Medal (with light streaming from her hands etc), surrounded by the legend VIRGO MARIA ORA PRO NOBIS ET PRO MISERIS PARVULIS INFIDELIBUS meaning, “O Virgin Mary, pray for us and for the poor pagan children.” All of this certainly tells us that this medal is associated with missionary work and in particular with the helping of “poor pagan children”, but which missionary organisation issued it, where, and when? The medals turn up in bronze, silvered brass and aluminium, seemingly ranging in date from the later 19<sup>th</sup> century to the recent 20<sup>th</sup> century, and I have specimens which have surfaced in France, Belgium the Netherlands and England. There are slight variations in art-work, legends and layout (1), but generally the type is remarkably uniform and instantly recognisable – almost wearily so after one has encountered the first dozen of them.

The key to identifying their source is that reverse legend, which turns out to be a prayer recited daily by the members of L’Association de la Sainte Enfance – the Association of the Holy Childhood as it is in English – hence the SANCTA INFANTIA on the obverse of the medal. The Association was founded by Monseigneur Charles de Forbin-Janson, the bishop of Nancy, France, in 1843 (2). It arose out of the bishop’s deep concern for the distress of large numbers of Chinese children abandoned to a life of destitution on the streets by their impoverished parents. In the event he founded a society with the aim of helping abandoned pagan

children generally, help which, needless to say, involved converting them to Christianity. Mgr. de Forbin-Janson's novel idea was to enlist the help of Christian children in raising the funds to help their less fortunate pagan counterparts. Being a society for children to help children, it was natural that the Infant Jesus should be adopted as a role model – hence the name “the Association of the Holy Childhood” and the child-centred legends on the medal. The Association spread rapidly and within only a few years it had branches throughout Europe. It had reached North America as early as 1846, and subsequently extended its operations to Latin America. Other branches were established in Asia, and later in Africa. It is still going strong today (3).

An excellent bit of background to this medal and the Association is provided by the old French print shown in fig.2. The illustration shows two Christian children – a boy and a girl – with their arms affectionately around two “poor pagan” children – again, a boy and a girl. A priest gives his blessing to the proceedings, and (unfortunately not visible in this copy of the print) a blazing cross hangs in the sky behind the priest, giving a sort of “divine approval” to the whole. Beneath the illustration is a French version of the prayer which forms the reverse legend of the medal: “Vierge Marie priez pour nous et pour les pauvres petits enfants infidèles.”

<p>ŒUVRE PONTIFICALE de la SAINTE-ENFANCE</p>  <p>Vierge Marie, priez pour nous et pour les pauvres petits enfants infidèles (100 jours d'indulgences)</p>	<p><b>ŒUVRE PONTIFICALE DE LA SAINTE-ENFANCE</b> 44, Rue du Cherche-Midi, PARIS (VI)</p> <p>I. But. - Sauver la vie aux enfants infidèles abandonnés, racheter les petits esclaves, leur procurer la grâce du Baptême et le bienfait d'une éducation chrétienne.</p> <p>II. Moyens. - 1<sup>re</sup> Récitation quotidienne de l'Ave Maria avec l'invocation <i>Vierge Marie, priez pour nous et pour les pauvres petits enfants infidèles</i> (100 jours d'indulg.) 2<sup>re</sup> Cotation de 1 franc par mois.</p> <p>III. Membre de l'Œuvre. - Les enfants, depuis le Baptême jusqu'à l'âge de douze ans; à douze ans, les Associés prennent le titre d'Agrégés.</p> <p><b>PRIÈRE A L'ENFANT JÉSUS</b></p> <p>O Jésus enfant, qui avez voulu être sauvé par les soins de Joseph et de Marie du massacre des innocents, et qui avez compensé pour ces tendres martyrs la perte d'une vie temporelle par le don de la vie éternelle, Jésus, ami des enfants, recevez avec bonté, bénissez et sanctifiez les enfants qui se dévouent et se consacrent à votre Sainte-Enfance, pour devenir, à votre exemple et sous la protection de Marie et de Joseph, les sauveurs des pauvres petits enfants infidèles. Ainsi soit-il.</p> <p>Faites baptiser un enfant païen : offrande 10 fr. Rachetez un enfant païen : offrande 35 francs. Inscrivez vous à la Légion de Sainte-Thérèse de l'Enfant-Jésus : offrande 60 francs. Devenez Membre perpétuel de la Sainte-Enfance : 300 francs.</p> <p>a été reçu Membre de l'Œuvre de la Sainte-Enfance</p> <p>le .....</p> <p>Ch. Post. PARIS 150.75</p> <p>Imprimé en France</p>
--	--

Fig. 2

Whilst I have nothing but high regard for the help offered to abandoned children in foreign lands, I'm afraid I am less than enthusiastic about the linking of such help to religious conversion. There is an almost insufferable Christian arrogance in the implicit assumption that the “poor pagan children” are unhappy not simply because they are poor but – just as importantly – because they are pagan. Consequently I find

the self-righteous piety that fair drips from such prints rather sickly. That isn't just an anti-Catholic jibe coming from a Protestant Englishman, either – for I have no sectarian axe to grind, and I find the Protestant missionary stance just as insufferable. Quite frankly, looking at this print, if I was a poor pagan I would feel like hitting that priest over the head with his bible, and giving both of those overly-pious Christian children a swift kick up the backside. But then I guess I am not a pagan who needs food and shelter, so it is easy for me to tub-thump. Let's look at the reverse of the print.

The title “Oeuvre Pontificale de la Sainte-Enfance” means “Pontifical Work of the Holy Childhood”. The Association of the Holy Childhood was approved and recommended to the faithful by Pius IX in 1856 and Leo XIII blessed it in 1890. It was given the status of a Pontifical Society in 1922. This brings us to the modern looking German aluminium medal shown 1½ times actual size in fig.3. The obverse shows the Infant Jesus in his crib greeting two “poor pagan” children, a Negro boy on the left and an Eskimo girl on the right. The accompanying legend reads PÄPSTLICHES WERK DER HL. KINDHEIT (= Pontifical Work of the Holy Childhood.) The reverse is much as fig.1, but with the legend HEIL. JUNGFRAU MARIA BITTE F. UNS UND F. D. HEIDENKINDER (= Holy Virgin Mary, pray for us and for the heathen children.)



Fig. 3

But getting back to the print in fig.2, the text goes on:

“I. Aim – To save the lives of abandoned pagan children, to ransom child slaves, to procure for them the grace of baptism and the benefit of a Christian education.

II. Means – 1<sup>st</sup>. The daily recitation of the Ave Maria with the invocation “Virgin Mary pray for us and for the poor little pagan children.” (100 days indulgence.) 2<sup>nd</sup>. A contribution of 1 franc per month.

III. Membership of the Work – Children from baptism up to the age of twelve years; from twelve years, Associates take the title of Aggregates.”

The prayer to the Infant Jesus which follows is interesting for the light it throws on the adoption of the Infant Jesus as a role model for both Christian and pagan children:

“O Infant Jesus, who had to be saved, by the help of Joseph and Mary, from the massacre of the innocents, and who compensated those little martyrs for the loss of their earthly lives with the gift of eternal life, welcome with kindness, bless and sanctify the children who devote and consecrate themselves to your Holy Childhood, to become, through your example and under the protection of Mary and Joseph, the saviours of poor little pagan children. Amen.”

The mention of Joseph and Mary in this prayer brings us to the 19<sup>th</sup> century bronze medal shown 1½ times actual size in fig.4. The obverse shows St. Joseph holding a lily of purity with the legend *SAINTE MARIE ET SAINT JOSEPH PRIEZ POUR NOUS ET POUR LES PETITS ENFANS (sic) DES INFIDÈLES* (= St. Mary and St. Joseph pray for us and for the little children of the heathens.) The reverse shows the Virgin Mary holding the Infant Jesus, with the legend *ASSOCIATION DE LA SAINTE ENFANCE*.



Fig. 4



Fig. 5



Another interesting 19<sup>th</sup> century Holy Childhood medal with Marian associations (but, like figs.1 & 3, with no reference to Joseph) is the bronze piece shown 1½ times actual size in fig.5. This is, in effect, an adapted “Miraculous Medal” (4), for it pairs the Marian obverse of that medal with an *OEUVRE DE LA STE ENFANCE* (= Work of the Holy Childhood) reverse.

Getting back to the print of fig.2, though, next comes the inevitable nitty gritty of money, the accountancy of piety:

“Have a pagan child baptised – an offering of 10 francs.  
Ransom a pagan child – an offering of 35 francs.  
Enrol in the Legion of St. Teresa of the Child Jesus – an offering of 60 francs.  
Become a perpetual member of the Holy Childhood – an offering of 300 francs.”

The foot of the print makes it clear that such prints were given as receipts for money received towards the work of the Holy Childhood.

Incidentally, that mention of St. Teresa of the Child Jesus (= St. Teresa of Lisieux) dates this print to some time after her canonisation in 1925.

Also of interest is the advertisement for the Society of the Holy Childhood which appeared in the English *Catholic Directory* for 1890 (p.423), reproduced here as fig.6. Paragraph 3 is of particular interest, for it mentions subscribers being given “a picture or ticket of admission” (reminiscent of the French print in fig.2) and “a medal”. Exactly what this medal was, I have been unable to discover, but it is a fair bet, I think, that it was of the type shown in fig.1, for this certainly seems, by its commonness, to have been struck in large numbers.

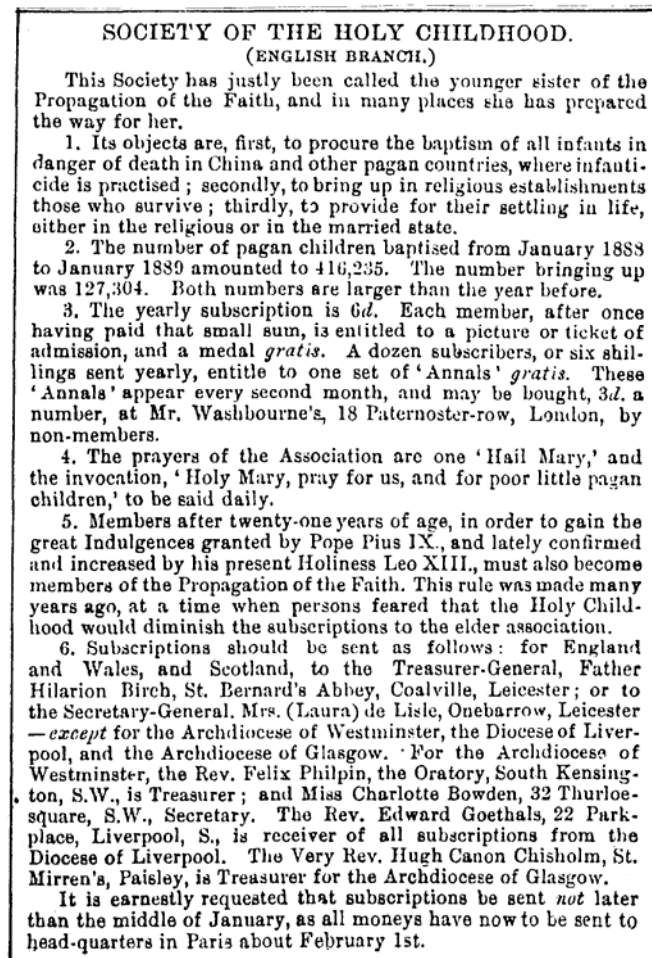


Fig. 6

#### Notes.

1. There are variations in the figures of Christ and the Children on the obverse, and some specimens have the SANCTA INFANTIA at the top and SINITE PARVULOS etc at the bottom. There are variations too in the reverse figure of the Virgin and her accompanying legend. All the older looking bronze and silvered brass specimens of this type seem to be like fig.1, and have the Virgin in Miraculous Medal pose. But on some more recent looking aluminium specimens the Virgin is in Immaculate Conception pose (hands clasped in prayer at breast level), with legend VIRGO MARIA O.P.N. at the top, and, without the ET PRO of fig.1, with MISERIS PARVULIS INFIDELIBUS at



the bottom. Another quite recent looking variant in aluminium has the Virgin Mary affectionately holding the Infant Jesus, who is standing on a globe (the world), with legend VIRGO MATER O.P.N. ET PRO MISERIS PARVULIS INFIDELIBUS (= Virgin Mother pray for us etc.) Two oldish-looking variants (early 20<sup>th</sup> century ?), again in aluminium, have on the reverse, in place of the Virgin, a guardian angel leading a child. The accompanying legend is VIRGO MARIA O.P.N. PRO MISERIS PARVULIS INFIDELIBUS (the ET of fig.1 is missing). Finally, I have one specimen in aluminium, from the Netherlands, with the legends in Dutch. The obverse is as in fig.1, with upper legend H. KINDSHEID (= Holy Childhood) and lower legend “laat de kleinen tot Mij komen” (= let the little children come to me.) On the reverse, the Virgin is in the Immaculate Conception pose, with legend “H. Maagd Maria b.v.o. en voor de arme heidenkinderen” (= Holy Virgin Mary pray for us and for the poor heathen children.) This specimen is not recent looking and is of crude workmanship (the scroll with AFRICA and ASIA has become just a squiggle, for example.)

2. For a good accessible account of the history of the Association, see C.G. Herbermann et al, *The Catholic Encyclopedia* (1907-14), article “Holy Childhood, Association of the” in vol.7, p.399-400. See also the H.C.A. web-site listed in note 3 below.
3. The web-site of the present-day American Holy Childhood Association (or “H.C.A.” as it in these days of initials) is at [www.holychildhoodusa.org](http://www.holychildhoodusa.org). See also the Vatican web-site at: [www.vatican.va](http://www.vatican.va) (follow the site-map under P for “Pontifical Society of the Holy Childhood.”) The headquarters of the French Association are today at Lyon.
4. One of a large family of such ‘adaptations’. See “Varieties of the Miraculous Medal” in *NI Bulletin* October 2002, p. 308.

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## NEW ISSUES

H.L. Ford

This will be the first in a series in which we try to acquaint you with some of the more interesting new issues that are pouring out of world mints these days. What we formerly knew as the Keeling Cocos Islands has issued a set of seven base metal coins dated 2004, with the issuing authority identified as “COCOS (KEELING) ISLANDS TERRITORY.” The obverses show a tree, with the native words “Bukan Wang Tunai” below it. Each reverse shows a different specimen of bird or marine life, specifically the following.

5 Cents	Sea Horse	\$1	Black Crowned Night Heron
10 Cents	Yellow-bellied Seasnake	\$2	Wedge-tailed Shearwater
20 Cents	Lion Fish	\$5	Great White Shark
50 Cents	Ornate Butterfly Fish		

Although each coin is minted in base metal, with the \$5 being bimetallic, the set comes out with a price tag of some \$25 or more. The Cocos are an Australian territory, and the Cocos dollar relates in value to the Australian dollar, so the total set has a significant face value.

## WILL THE REAL EUKRATIDES PLEASE STAND UP

*David Spencer Smith LM-#92*

A common question concerning classical coinage, notably issues of Greece and Rome, is whether images of rulers may be considered as “portraits”. Auction catalogs routinely use this term, though the effect is rather lessened when extended to deities: “Splendid portrait of Herakles” and so on. Certainly, many Roman coins present carefully engraved busts, at least some of which may plausibly be considered as representing the rulers.

This question is here taken up in the context of the beautiful silver coins of the Greek Bactrian ruler Eukratides I, who led a revolt around 171 BC from his base in the Bamian valley (where the Taliban recently destroyed the ancient Buddhist cliff statues) against the legitimate succession following Euthydemos-Demetrios, Euthydemos II and Antimachos. By about 160 BC Eukratides was in possession of all Bactria (largely present northern and central Afghanistan) including the Kabul valley, the south-eastern Afghan region of Arechoshia, and across the Khyber Pass, occupying Gandhara and Taxila, in present Pakistan. These historical details are peripheral to this brief account, but are presented, with some differing views concerning dating, by Mitchiner (1975), Bopearachchi (1991), Davis and Kraay (1973) and others. Bopearachchi places Eukratides’ death at around 145 BC, while Mitchiner opts for a decade later. The sequence of Greek kings in Bactria and India has recently been outlined by Vandagriff (2004).

After the death of Eukratides I a second Eukratides is believed to have reigned briefly, a son who may have killed his father. His coins are not considered here. Then Heliokles I succeeded as ruler of Bactria but soon after, perhaps from around 130 BC, much of northern Afghanistan was occupied by Scythian (or Saka) tribes, pushed south from their lands in Sogdia (largely present Uzbekistan) by the Yueh-chi (Yuezhi), nomadic tribes from western China. This account centers on the iconography of silver coins of Eukratides I, primarily the magnificent tetradrachms, unmatched by issues of other Greek Bactrian kings. This question has been addressed in a recent issue of *The Celator* (Smith, 2000) but it seemed likely that many readers of *Numismatics International Bulletin* may not have that publication, and a shortened version of part of that article is offered here. While some coins illustrated in *The Celator* article are reproduced again here (Figs. 1, 5, 10, 17, 10, 23 and 24), the majority are previously unillustrated and some undescribed.

The pivotal question here is whether any of the images of Eukratides I may conceivably be either a portrait of the ruler in life, or at least give some hint of his appearance. In this context may be considered only coins minted during Eukratides’ lifetime- regulation and presumably officially approved coins. Imitations produced by Scythian tribes in northern Afghanistan are a fascinating appendage to the story, and will be considered later.

Tetradrachms of Eukratides I fall into two groups. The first (Fig. 1) displays a garlanded bust of the ruler on the obverse without legend, and the reverse bears the Dioscuri, Castor and Pollux, Sons of Zeus, and their steeds, with the Greek legend

above and below: ΒΑΣΙΛΕΩΣ ΕΥΚΡΑΤΙΔΟΥ—”of King Eukratides”. Curiel and Fussman (1965) illustrate 18 of these coins from the Kunduz hoard and Bopearacchi (1991) shows an additional six, while Mitchiner (1975) illustrates ten examples. All of these tetradrachms show a relatively uniform effigy of the ruler, a quite convincing image of a warrior and “leader of men”. Were these the only coins of Eukratides, it might be possible to view them as *bona-fide* portraits of the ruler.



FIG. 1

However, when we consider the second issues of Eukratides, the picture becomes much more cloudy. These include the ruler’s bust on the obverse, but the garland is replaced by a Bactrian helmet, complete with bull’s horn and ear, symbols of strength. On the reverse the Dioscuri reappear, but the Greek legend is now modified: in a semicircle is written ΒΑΣΙΛΕΩΣ ΜΕΓΑΛΟΥ with the ruler’s name below, as before: he has become “Great King”, presumably to mark his conquests in the south. The profile of Eukratides in this series, which is much more common than the first, varies considerably, relating to the question of coin “portraiture”. In each of these coins, generally to the right near the forelegs of the mounts of the Dioscuri, though occasionally to the left is a “control mark” of still uncertain significance, possibly denoting a workshop. Of note here is that these marks differ between the “official” Eukratides coins and the Scythian imitation that followed.



FIG. 2



FIG. 3



FIG. 4

Figure 2-4 illustrate three examples of this second issue: each is well engraved with impeccable Greek legends. The reverse design is shown in Fig. 4, and an enlargement of the Dioscuri on the reverse of Fig. 3 is included to show the very lively treatment of the horses and their riders. But should the real Eukratides stand up here? Each of these coins matches the effigies on the first series reasonably well. They show an idealized picture of a powerful “Commander-in-Chief” (certainly putting George Bush in the shade), but Tarn (1938) chose a rather gentle-faced ruler (similar to Fig. 5) as his ideal “portrait” of the king, and David and Kraay (1973), also greatly respected students of these coinages, opted for a similar effigy. Several more examples of this second issue are shown by Bopearachchi (1991) and five are illustrated here (Figs 5-9). In each instance the Greek is flawless, a reliable measure of an “official” lifetime issue. Fig. 5 shows a small-featured and gentle image, Fig. 6 more resembles a placid farmer than a king while Fig. 7 is quite different, almost oriental in appearance. Fig. 8 illustrates a sharp-featured Eukratides- surely no one’s image of the ruler. Fig. 9 shows a heavy-set face quite different from Figs 2-4.



FIG. 5



FIG. 6



FIG. 7



FIG. 8



FIG. 9

Figures 10 through 17 are all posthumous tetradrachms, probably made after *ca.* 130 BC. How the images were selected by or for the celators producing the coins we cannot learn, but we may explore what liberties were taken with his effigy by the Scythians when they made these coins. Many would disagree, but in the author's opinion these imitations constitute one of the peaks of achievement in Central Asian numismatics!



FIG. 10



FIG. 11



FIG. 12



FIG. 13



FIG. 14



FIG. 16



FIG. 15

The Scythian imitations of Eukratides' tetradrachms (and fractional coinage) are extremely varied, and only a short series can be illustrated here. An example that much resembles Fig. 5, with a benign-faced ruler, is shown in Fig. 10. The Scythian origin of this coin is revealed by errors in the Greek: in the reverse legend EYKPATIAOY is misspelled as EYKIATIAIY and the initial "B" of the upper legend is rendered as "I". The control mark on this coin is very unusual: a monogram possibly derived from a retrograde "N" and an "A", perhaps a variant of the "NA" mark commonly found on these imitative coins (e.g. Fig. 15).

A very deviant, sharp-featured version is seen on Fig. 12, while on Fig. 13 the entire face is changed, with a hook-nose and prominent chin. The reverse of this coin bears another control mark commonly found on the imitative coins: an angular geometric device. Moreover, the start of Eukratides' name is misspelled as "EYT IAT", errors frequent on these imitative coins. A remarkable series of coins is exemplified in Figs 14 through 17, centering on the ruler's nose. In the first of these nose and chin are both prominent, and the coin is otherwise of interest in being very off-center, a defect rarely if ever, seen on "regulation" issues. A similar, but better engraved version is shown in Fig. 15, on a coin showing the "NA" control mark of an imitative issue, but in which the Greek is almost perfect, marred only by substitution of an "I" for the "P" (rho) in Eukratides' name. Extension of nose and chin continues in Fig. 16, and impressively so in Fig. 17 a face that has traveled far from the stern visage in Figs. 1-4! All these coins show defects in the Greek similar to examples cited above.



FIG. 17



FIG. 18

Other Scythian imitations follow a different course, avoiding the chin/nose hypertrophy. Figure 19 suggests that the celator had a Han Chinese before him as model-the profile is clearly Chinese, even to the epicanthic fold at the inner margin of the eye. This, and the splendid coins such as Fig. 17 are perhaps as far from the "classical" image of a Bactrian ruler as was achieved in these imitative coins.



FIG. 19

However variant the image of Eukratides and the Greek legends may have been, the Dioscuri and their steeds were almost always well drawn on imitation tetradrachms. The prancing horses are at least as lively as on the “regulation” coin. This is not to be wondered at—horses were central to the life of Central Asian nomads, including the Scythians and engraving them would surely have been second nature to the Scythian die engravers.

An extraordinary imitation is shown in Fig. 19—a coin from the Hermitage Museum, St. Petersburg. Here, a strange, heavy-set image of Eukratides is accompanied (on the reverse) by a Choresmian tamgha. Mitchiner (1973) suggests that most Eukratides imitations were made in the region of Merv, from *ca.* 130 BC until *ca.* 80 BC. He proposed that this Choresmian coin, to which may be added the very deviant examples more recently excavated in former Soviet Central Asia, were made by Scythians forced out of northern Afghanistan by Parthian domination, into present Turkmenistan and Uzbekistan. He suggests that such coins marked the start of Choresmian coinage of the Oxus region.

The prototype tetradrachms of Eukratides were made to the Attic standard—16.96 grams. Generally, the imitations are of good silver, though many drop a few percent below standard weight. The smaller coins, drachms and obols (one-sixth drachm) follow the same pattern.



FIG. 20

The variation in depiction of Eukratides shown among the tetradrachms is matched in the smaller denominations. However, these are much scarcer than the tetradrachms and far fewer examples are available. Figure 20 is a drachm, showing a reasonable image of the ruler, but the poor handling of the reverse design suggest that it is an imitation. A probable imitation is shown in Fig. 21: the image of the king is rather odd, and the Greek legends bear the one error also shown in Fig. 15. This coin bears a



control mark of a Rho/Kappa monogram (P/K), often found on “regulation” issue coins. It is possible that this coin was copied together with the “model” control mark early in the imitative sequence and before the characteristic imitative control marks were established.

In Fig. 22, the nose is accentuated, and the reverse shows the common inaccuracies in the Greek, with a control mark “N”, probably corresponding to “NA” on the larger coins. The obverse of Fig. 23 is very deviant, and the reverse legend is reduced to a few ill-formed and meaningless letters.



FIG. 21



FIG. 22



FIG. 23



FIG. 24

A “regulation” obol (one-sixth of a drachm) issue of Eukratides is illustrated in Fig. 24: the bust of the ruler resembles that in Figs. 2-4, and the reverse design shows the caps (*pilei*) and palm branches of the Dioscuri, with an accurately lettered “King Eukratides”. A bulbous-nosed version appears on the Fig. 25 imitation, with garbled Greek on the reverse. Figure 26 illustrates a very debased image of Eukratides, barely identifiable by his helmet, while the reverse includes totally garbled Greek, but accompanied by the control mark of the tetradrachm shown in Fig. 13, illustrating the cohesiveness of the tetradrachms and fractional issues. A remarkable obol is shown in Fig. 27: the extended nose suggests that this coin was produced by a celator involved in making the more unusual tetradrachms. These obols are quite tiny, *ca.* 8-10mm in diameter. Even smaller hemi-obols are known, exhibiting the same imitative pattern.



FIG. 25



FIG. 26



FIG. 27

It was noted earlier (Smith, 2000) that Tarn (1938) and other students of Bactrian coinage believed that only Greek die engravers were capable of producing the splendid prototypes of silver coins Eukratides I and other rulers. To the author, this elitist view is not tenable: surely many of the imitations, notably the “long nose” series, were splendidly engraved--the celators simply had a different aim from their predecessors. If westerners were perceived as having long noses and prominent chins, why not accentuate these features when engraving the bust of a great king?

In conclusion, it does not seem that any coin may be taken as bearing a reliable portrait of Eukratides I. He was a very successful warrior and ruler, and one may select whichever effigy suits his/her mental picture of how a very successful Greek Bactrian king *should have* looked! The imitations make no pretence of posthumously representing his appearance; surely these die engravers would have been perfectly capable of matching the finest “official” coins had they wished. They chose to follow a different path for reasons we can never know, but a path that entertains those present-day numismatists who do not regard as barbarous any coin that does not conform to commonly held standards of propriety.

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## Figure captions

Fig. 1 (all tetradrachms slightly enlarged). All coins are from the author’s collection.

Fig. 19 (drachms enlarged *ca.* x1.5)

Fig. 22 (obols enlarged *ca.* x3)

## **VICTORIA'S FIRST FLORINS REVISITED: GODLESS AND GOTHIC**

by H. L. Ford

Aspects of the British Florin were examined by Christopher Carson in the September NI BULLETIN. His emphasis was on the role of the Florin in British efforts toward decimalization. Now we are concentrating more on the design elements of the early Victoria types.

Queen Victoria's Gothic Florin continues the design used on the Gothic Crown of 1847, with the obverses by William Wyon and the reverses by William Dyce. Its legends were in Gothic script; its numerals were Roman numerals but also written in Gothic style-hence the term "Gothic Crown." The Crown was struck again in 1853, only in proof, and was not placed in circulation.

In the meantime the Florin had been introduced in 1848, a proof only issue, and in 1849 strikes were made for circulation. However, neither the 1848 nor the 1849 was a Gothic Florin. Although Victoria looks the way she did in the Gothic design: same crown on her head, same dress, same hairstyle, same young and pretty face (she was still in her twenties although she had already ruled for ten years), the letters and numbers are not in Gothic. Even so, the issue has a special claim to fame: it is the "Godless Florin," so-called because the designer did not include a reference to God by placing the traditional words "Dei Gratia" (or their abbreviations, D.G.) in the legend. Many people were very displeased by this omission, including, it is said, Victoria herself, and the design was scheduled for change immediately. Wyon and Dyce had to get busy again. The first of their Gothic Florins appeared two years later in 1851, and except for 1861 and 1882 continued every year through 1887.

We have photos of both types of florins below. The types weigh the same in silver content, but the 1849 with a diameter of 28mm is smaller than the later type with 30mm. The simplicity of the 1849 obverse is very appealing. The legend is simply "VICTORIA REGINA 1849." On the reverse the legend reads "ONE FLORIN" at the top and "ONE TENTH OF A POUND" in smaller letters at the bottom. The reverse design is quite ornate: four shields (for England, Scotland, England and Ireland) in the form of a cross with a rose, thistle, rose and shamrock in the angles of the cross; another rose appears in the center of the cross.

On the 1851 Gothic Florin the obverse legend reads in small Gothic letters "victoria d g brit reg d f" followed by the date in Roman numerals written in small Gothic letters. Not only is "d g" there but so is "f d," for "defender of the faith." The initials "WW" for William Wyon appear, and there are 48 arcs between the rim and the legend. Several changes occur through the years: Victoria's portrait will get a little older, the "WW" will disappear, the number of arcs will vary, and "brit" will become "britt" in 1867, with the double tt, which is not a correct spelling in britanniarum (of British territories) perhaps intended to suggest the inclusion of territory outside of Great Britain itself, areas of the commonwealth. Die numbers will be added in 1864, placed just below Victoria's bust near her brooch, and remain into 1879.

The 1851 reverse is similar to the 1849 except that the rose in the center is replaced by a cross and, of course, Gothic lettering is now used.

The Gothic Florin is impressive, but I have known both dealers and experienced collectors who had a great deal of difficulty reading the legends, particularly the dates, because Roman numerals written with Gothic letters do not look like anything that most of us have seen before and they do take some getting used to. In fact, the editors of Coincraft's STANDARD CATALOG OF ENGLISH AND UK COINS suggest that some florins dated 1867 which are very different from 1866 and 1868 issues in the number of obverse arcs were actually made in 1877 but with the Gothic date "misspelled" (p. 517) at the mint!



Overdates exist in the Gothic series: the 1852 over 1 and the 1874 over 3 (that is, iv over iii). The only major error not yet noted came in 1854, when "ONE TENTH" was written as "ONC TENTH." Proofs were made in about half the years of the series (pp. 518-519).

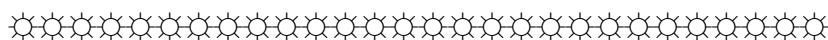
Some questions about Wyon's obverse designs for the 1847 Crown and the 1849 Florin still arise. Since he had just created the Gothic Crown design with a pattern of 1846 and the full issue of 1847, why, when he went to work on the Florin design, did he alter the legends so drastically? I think a probable answer may be that believed the Gothic lettering to be too "heavy" or cluttered for the smaller coin, which had a diameter of only 28mm to the 39mm of the crown. When pressured to redesign the obverse of his Florin, he then decided to use the Gothic; but, as he did, he enlarged the diameter to 30mm to better accommodate the Gothic legends, which could run to great lengths. After all, it takes only four spaces to write "1848," the date of his first Florin; but it takes a great many more spaces to write "mdcccxlvihi."

This suggestion that the small size of the Florin was a special burden for Wyon is supported by the fact that on the crown, where he had 39mm to work with, he spelled out "dei gratia" and gave the long abbreviation "britanniar" for "of the British territories." Although he enlarged the diameter of the Florin to 30mm, he still had 9mm less to work with than he had had on the crown, so he eliminated thirteen letters from the above Latin inscriptions by putting just "d g" and "brit" on the smaller coin.

Several patterns for the 1848 Florin exist. None use Gothic letters, and most do not use the crowned portrait that we noticed above. In keeping with Carson's discussion of decimalization and the value of the florin as one tenth of a pound, we will note that

one 1848 pattern gives the denomination as a “DIME” and another refers to it as a “DECADE.” Yet another pattern gives the value as “100 MILLES”- a pound would have been 1000 Milles (pp. 723-724).

The very existence of the Gothic coins is a puzzle to many. The 1847 Crown was so very different from what English engravers had produced before. For one thing, no English ruler had been shown wearing a crown on any coin produced during the lifetime of any Englishman still alive to view the Gothic Crown. The last British ruler to wear a crown on his coins was Charles II, a Stuart, and that was 150 years earlier. One reasonable guess for the extraordinary Gothic design is that the government wanted to honor Victoria, who had become queen in 1837, with a new coinage for her tenth anniversary which would be both beautiful and unique. The Gothic design certainly achieved those goals.



### A COIN OF KUTCH – Pragmalji 1860-1875

by H. L. Ford

Kutch was a rather isolated area in the northwest of India, being essentially a peninsula. Its affairs were heavily influenced by the British after 1819, when they placed Rao Desalji II on the throne. He issued one gold type, a 25 Kori minted from 1854 through 1858. Under his successor, Rao Pragmalji II, 1860-1875, the gold coinage became somewhat more significant. Since his successor, Khengarji III, did not produce any gold coinage, even though he reigned until 1942, commentary on Kutch gold basically is a discussion of the coins of Pragmalji II.

After a couple of years of experimentation, Pragmalji decided by 1862 just what he wanted to do with his coinage. He minted attractive 25, 50 and 100 Koris between 1862 and 1874. The coin pictured is a 25 Kori (Y-17.1) from the first year of 1862.



The obverse legends are in Arabic and show the date as 1862 (AH). The reverse is in Devanagari and shows the date, in the lovely number system of Kutch, as 1919 (VS). On the reverse, there are three figures at the top. The center figure is a crescent, which was closed on the coins of 1862 and on some pieces of 1863. On other issues

of 1863 the crescent is open, giving us Y-17.2. The 25 Kori was not minted again until 1870, with VS dates of both 1926 and 1927, which gives us Y17a.

The 50 Kori was minted in 1866, 1873 and 1874; there was an interesting error on some issues in that first year, for the date was given as 1668, though the corresponding VS date of 1923 was a correct match for 1866. The 100 Kori was made only in 1866. Both of the larger issues differ from the small 25 Kori in that all the information given on the 25 Kori is placed in a center ring on the larger types, and outside these rings the design of the obverses is highly ornate and the reverses contain extensive legends. The ruler generally identifies himself as “Rao” or “Maharao.” But he also acknowledges “Queen Victoria, Mighty Queen” (Krause—Mishler, *STANDARD CATALOG OF WORLD COINS: 1801-1900*, Third Edition, pp. 661-666). The photo shows a 50 Kori.

The gold pieces of Kutch are attractive. Many of you may have silver 2 1/2 or 5 Kori Kutch coins, and they will give you an idea of how pretty the Kutch designs can be. Some 5 Koris dated 1936 contain recognition of King Edward VIII, whose name does not appear on any official mintages of the coins of Great Britain since he abdicated very soon after his father’s death. Kutch was very quick in getting ready to move the Duke of Windsor onto their coins as Edward VIII.

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### Gold Ship Coins Not Yet In Catalogs

by H. L. Ford

The tiny African nation of Djibouti, formerly French Somaliland and later French Afars and Issas, produced a small gold ship coin of 250 Francs dated 1996, but which has not yet gotten into the major gold coin catalogs. Shipping is very important to the country, which is located right at the southern end of the Red Sea, as it moves into the Indian Ocean; and its gold coin shows a sailing vessel which the legend identifies as Portugese, actually of the “Nao” type seen on several various types of Portugese coins. The Djibouti coin is a proof weighing .04 of an ounce and it is .900 fine. Its design may be seen in the Djibouti proof silver crown for 1996, which does appear in KM, the 100 Francs 1996, KM33.

Niue, an island state in the South Pacific, has been producing a large number of coins since the late 1980s: the KM numbers have already climbed above 160. One issue that has not yet found its way into the KM listings is a \$25 gold proof coin dated 1996 which shows the famous ship *Bounty* of Captain Bligh and Fletcher Christian. The coin is evidently part of a series from several third—world countries which show animals, ships, historical personages and various other things. Niue, for instance, produced \$25 coins in 1994 and 1997 which showed John F. Kennedy and The Statue of Liberty respectively. Both of these issues have been catalogued: they are KM79 and KM82. However, the *Bounty* coin, issued between the other two, has been overlooked. These \$25 coins and the similar coins from other countries, such as the Djibouti coin discussed above, weigh .04 of an ounce of gold and are .900 fine.

The attractive *Bounty* design may be seen in the \$5 1996 proof silver coin which has been catalogued as KM85.

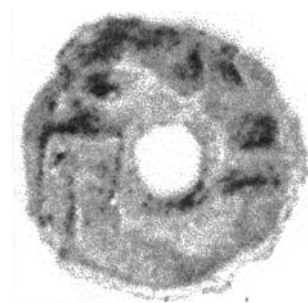
Another overlooked gold ship coin from the South Pacific is the Tonga 10 Pa'anga of 1998 which shows La Princesa. This is also a proof weighing .04 of an ounce. Other 10 Pa'anga coins have been catalogued: the 1998 issues for Martin Luther King and for the Destruction of the English Privateer *Port au Prince* appear as KM172 and 173. As with the *Bounty*, *La Princesa* may be seen on other pieces from the issuing country: it appears on the 1 Pa'anga 1994 silver proof KM154.

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### Small and Smaller Coins, by Bob Boddy

During the reign of Emperor KAO TI (206-195 B.C.), the Pan Liang 兩錢 (1/2 oz) were the coinage in production. The people were allowed to cast their own coins with no apparent regulation on size and weight. They were dubbed "Elm Leaf" due, in part, to their lack of weight. Size varied from a little larger than a nickel down to 4.5 mm.

I find this tiny piece intriguing for its size and the great detail achieved. All coins were cast in a hand made mold at this time in China.



**Diameter about 4.5mm  
Thickness less than ½ mm  
Unweighed**

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